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authority, I copied his former directions into the book named. (See p. 67, note 16.)

It is curious that a writer so well informed in the history of etching as the author of this Handbook should allow the following sentence to stand:—"It is only, I believe, since photographers took to using flat trays for baths that etchers have learned to use them also." I pointed out the erroneousness of this opinion in the first number of this REVIEW (see p. 6). To the authority there cited might have been added Meynier, *Anleitung zur Aetzkunst*, Hof, 1804, who figures the tray on Plate II, Fig. 6, and describes it on p. 17.

S. R. KOEHLER.

#### ART AND THE FASHIONS.

BEAUTY IN DRESS. By MISS OAKEY. New York: Harper & Brothers. 1881. 196 pp. 12mo.

**F**EW who have considered the subject from any but a strictly dressmaker's point of view can doubt that other things beside the decrees of fashion—that certain æsthetic principles—may be and should be consulted in the dress of at least the female part of the race. The opposite sex is forever twitting women with their devotion to fashion, and custom, and precedent,—with their slavish adherence to the dogmas of shopkeepers, and mantuamakers, and leaders of society. There is injustice in this, and something more than a want of grace when we consider the source from which it comes,—when we reflect that men's costumes are far more cast-iron in their laws, and far more strictly and universally adopted, than are those of women. There has never been a time, even when the dictates of fashion have seemed to be most rigidly enforced, when women were not allowed a far greater limit of variation than is ever claimed by the trousered sex. At the present time, moreover, there is a peculiar liberty allowed, and even encouraged by fashion itself. Never within the memory of living women have sartorial laws been so flexible; never has it been possible for a woman to dress so entirely to suit her appearance and her taste. From foot-gear to head-gear there is not an article of the toilette which may not be almost indefinitely modified without seeming "out of fashion." More than this, there has been growing up in society of late a distinct preference for artistic and individual modes. To be eccentric, with a pleasing eccentricity, may now be a woman's highest claim to be called well-dressed. The mania for "æsthetic" attire, caricatured in *Punch*, has, in its quieter manifestations, been productive of immense good to the collective appearance of the sex. Miss Oakey's little book comes, therefore, at a favorable moment. It contains many good suggestions, and enforces some admirable precepts. The chief impression left by its perusal is, however, one of dissatisfaction. It is incomplete and fragmentary. Perhaps, however, in the nature of things it would be impossible to treat the subject otherwise than with judicious hints, which may do good if they fall upon favorable ground.

The best part of the volume is that which analyzes the different combinations of color and form that go to make the physical variations of the race, and which points out what colors best suit each type. The conclusions arrived at seem usually right, though they are at least open to dis-

cussion in several instances. The difficulty in the way of their doing much practical good lies in the difficulty of their application. It is hard to legislate well for classes when classes can barely be said to exist, when—as with some grammatical rules—the exceptions and subvariations far outnumber the strictly conformant types. Every woman is in herself a peculiar type. In attempting to find her place in a general class (even though broadly defined as the classes are in Miss Oakey's book), and to dress herself in accordance with the rules prescribed therefor, she may go further wrong than in adjusting her toilette by empirical reference to the looking-glass and to the verdicts of impartial friends. One point, however, is well worthy of notice in this part of Miss Oakey's volume,—the assertion that black is not a color that can be creditably, or even safely, worn by every woman. The practical advantages of black clothes as such, and the fact of their comparative quietness of effect, has brought them into more general favor than they deserve. With her treatment of the color question I have noted much the best part of Miss Oakey's book. Of cut and line and general propriety of effect she has not much to say that is unfamiliar to the average shopping woman. Those who transgress the very elementary principles she here lays down must be so devoid of perceptive qualities as to be unable to derive any profit from any teaching. One may take exception, by the way, to the author's preference for colored shoes.

Miss Oakey's book, in conclusion, cannot fail to do some good by turning women's minds to think of the subtle, yet important relations of color in costume, even though it does not furnish many precepts which may safely be followed out of hand. That this last is the case ensues, I must repeat, rather from the nature of the subject than from any incompetence on the author's part to treat it with ability. What Miss Oakey might have accomplished, however, is a better arrangement of her little book. Faults of construction and sequence and logical connection are almost unpardonable in so small and simple a volume.

M. G. VAN RENSSELAER.

#### NOTES AND ANNOUNCEMENTS.

##### AMERICAN.

MR. H. A. ROTHERMEL, of St. Louis, Mo., proposes to publish a monthly illustrated magazine, entitled *Art and Music*. "The art magazines of the East," says the prospectus, "while of great value in themselves, as reflectors of the course of events in Europe and on the Atlantic coast, are not sufficiently broad in scope to satisfy the needs of the whole country." The publisher promises "to make good this shortcoming in a monthly magazine, which shall rival any of its Eastern cotemporaries, both in the quality of its reading matter and illustrations, and in the excellence of its musical columns."

MR. CHARLES H. MOORE's series of five plates, executed in etching and mezzotint, after the manner of Turner's *Liber Studiorum*, and issued by the Harvard Art Club, has been completed. The plates are,—1. *The Village of Simphon*; 2. *Gathering Storm, Simphon*; 3. *Old Door-Way, Venice*; 4. *Florence, from near San Miniato*; 5. *On the Lagune, Venice*. The series may be had of Mr.